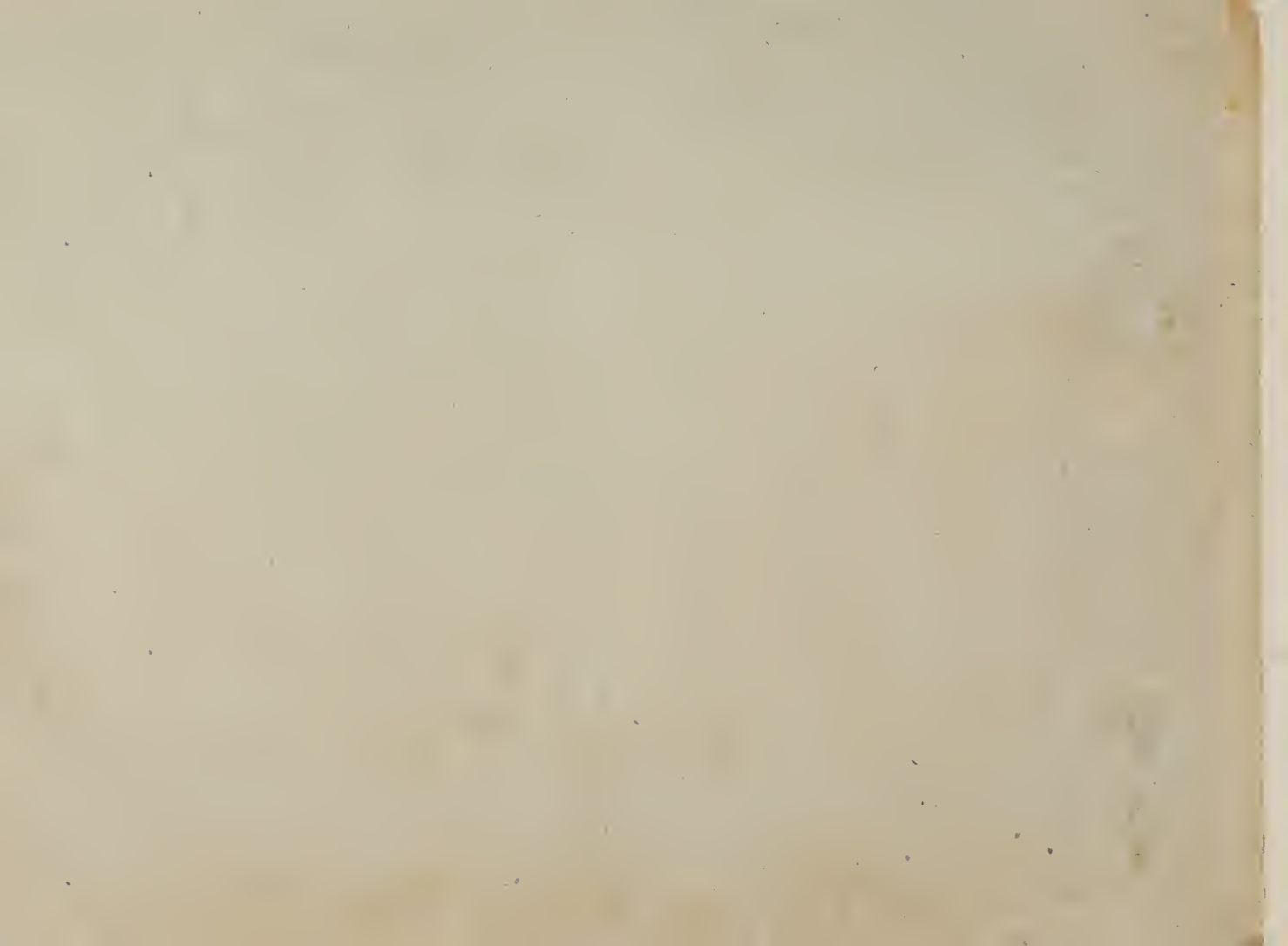


62E









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## Piano Forte

Vol. IX

(D)REGALAN MUSIC

[illegible]

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## INSTRUCTION Books.

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## MILITARY MISSIO

for a further

*Little Book 4*

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4155 THE B. BOOK. L. 8. 2

## Vocal Music

*Wood Pillar*

*Dr. J. M. Smith and the*

*Why's There Punts*

*to .fruits*

suburbelle. Nicht. Sonst

*Callitriche lanceolata*

*South of Jersey*

in the

the 'Smells'

1870

*Adidas / Struttar*

I have often with regret observed how much of the Masters time has been spent in writing Lefsons and Examples for their young Pupils, which might have been so much better employ'd in their instruction, particularly at Schools where the time allotted for each is but short, to obviate this inconvenience I have put together the following instructions and hope they will be found convenient to the Master and useful to the Scholar, by saving the time of the former and consequently expediting the improvement of the latter.

I have also added a number of easy Lefsons for the practice of young Beginners, thinking it absurd to give them common well-known Tunes, which they catch by their Ear to the total neglect of those Rules so necessary to be inculcated at a very early period by those who wish to excell in Music.

The first thing necessary for a Beginner is to learn the Names of all the Notes in the Scale or Gamut by heart, which are as follows

### The Scale or Gamut

Right Hand or Treble

Left Hand or Bass

The diagram shows the Scale or Gamut for both Right Hand (Treble) and Left Hand (Bass). The notes are C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C. Fingerings are indicated by numbers 1, 2, 3 and crosses (+). The Treble staff starts on C4 and ends on C5. The Bass staff starts on C3 and ends on C4.

The Figures placed over and under the Notes are meant to shew what Fingers are proper to be used to each. The Crosses + for the Thumb and 1 2 3 4 for the following Fingers. The Notes in the Gamut as above may be played up and down regularly to give the Performer a little use of their Fingers and a method of placing their hands properly on the Keys





The following is the compleat Scale or Gamut with all the additional Ledger lines made use of in modern Music.

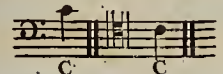
Treble

Bass

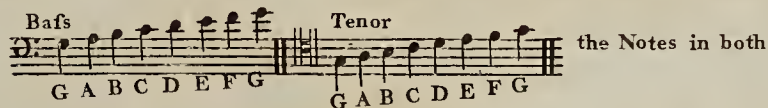
The diagram shows the compleat Scale or Gamut for both Treble and Bass staves. The Treble staff shows the scale from G4 to F6. The Bass staff shows the scale from G2 to F4. Ledger lines are used for notes below the staff.











In the middle of the last Gamut it is to be observed there are Eight Notes wrote in both Staves which are exactly alike the Treble borrowing by the use of the Ledger lines from the Bafs, and likewise the Bafs from the Treble; this borrowing from each other is attended with great inconveniency at times particularly where there are Words to be written between the Staves for which reason there is another Cliff made use of besides the Treble  and Bafs  which is called the Tenor and is marked thus  or thus  and is generally placed on the fourth line in the Bafs, and is always the upper C.

Example  by which it is to be understood, that all the Notes after this Tenor Cliff are raised five Notes







higher than their original situation as for Example are the same



A Flat placed at the beginning of a piece of Music on the Line or Space, shews that all the Notes on such Line or Space are to be played half a Note lower than the Natural Note, and is thus Expressed  $\flat$ . A Sharp placed at the beginning of a piece of Music on Line or Space, shews that all the Notes on such Line or Space are to be played half a Note higher than the Natural Note, and is thus Expressed  $\sharp$ . A Natural placed before any Note contradicts it whether Flat or Sharp and brings the Note to the Natural Key and is thus expressed  $\natural$ . A Pause is marked thus  and shews that the Note over which it is placed, may be held on longer than its proper time.

A Slur is marked thus  and signifies that only the first Note is to be struck, tho' it must be held on the full time of both. A Repeat marked thus , signifies that the part of the Air must be played over again from the Note over which the Repeat is placed. Single Bars are marked thus    and divides the Time according to its measure whether Common or Triple time. The double Bar is marked thus  and divides the different Strains of a Song or a piece of Music, and when Dotted on each side thus  denotes each Strain must be played twice over.

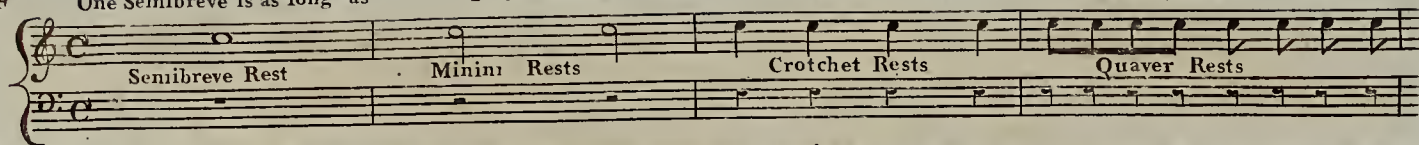
### Of Notes, their different Lengths, and the Proportion they bear to each other.

There are Six different sorts of Notes now in use, which are as follows A Semibreve  A Minim  — A Crotchet  — A Quaver  — A Semiquaver  — and a Demisemiquaver 

The Proportion they bear to each other are as follows

4

One Semibreve is as long as Two Minims or Four Crotchets or Eight Quavers



Sixteen Semiquavers

or Thirty two Demi-semiquavers

Semiquaver Rests

Demi semiquaver rests

Whenever a Dot is placed after a Note it makes it half as long again for Example

A Semibreve with a Dot is as long as

Three Minims

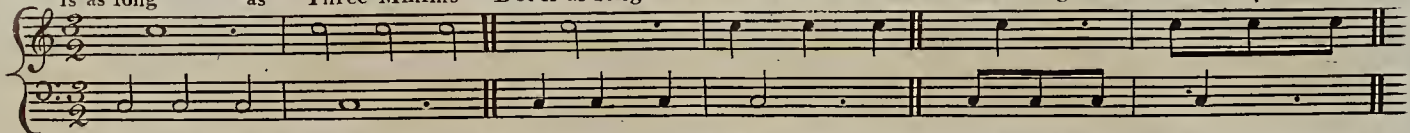
A Minim with a

Dot is as long as

A Crotchet with a

Dot is as long as

Three Quavers

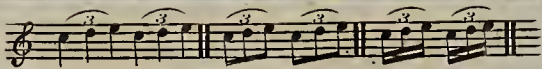


A Quaver with a Dot is as long as Three Semiquavers.

A Semi quaver with a Dot is as long as Three Demi semiquavers



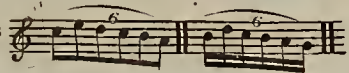
A Figure 3 placed over three Crotchets three Quavers or three Semiquavers thus



signifies that the three Crotchets are to be played in the Time of one Minim the three Quavers in the time of one Crotchet, and the three Semiquavers in the time of one Quaver.

A Figure 6 is sometimes put over Six Quavers or Six Semiquavers

thus



which signifies that the Six Quavers are to be played in the time of one Minim and the Six

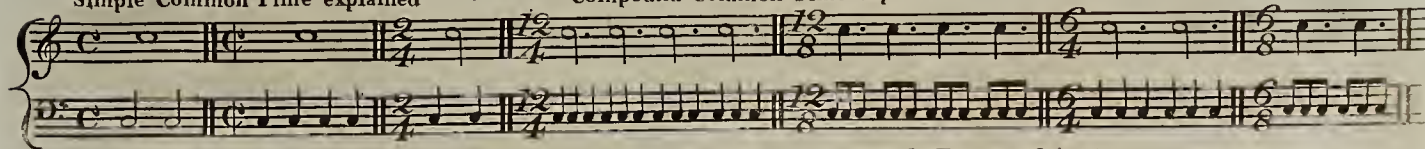
Semiquavers in the time of one Crotchet.

**Of Time.** There are two sorts of Time, Viz: Common and Triple, Simple Common Time is exprest by the following Characters  $C$ .  $\text{C}$ .  $\frac{2}{4}$ . Compound Common Time by these  $\frac{12}{4}$ .  $\frac{12}{8}$ .  $\frac{6}{4}$ .  $\frac{6}{8}$ . Simple Triple Time is exprest by the following Characters  $\frac{3}{2}$ .  $\frac{3}{4}$ .  $\frac{3}{8}$ . Compound Triple Time by these  $\frac{9}{4}$ .  $\frac{9}{8}$ .

### The different degrees of Time explained

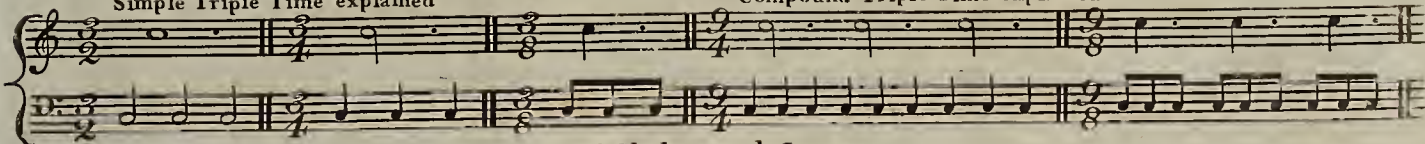
Simple Common Time explained

Compound Common Time explained



Simple Triple Time explained

Compound Triple Time explained

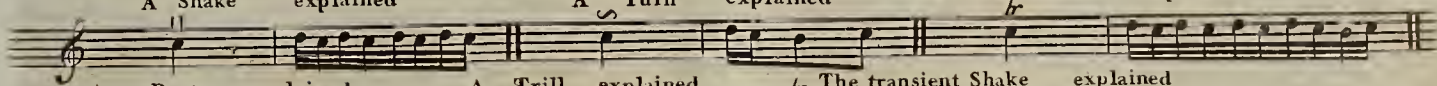


### Of Shakes and Graces

A Shake explained

A Turn explained

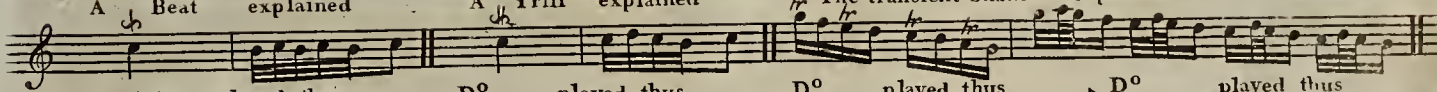
A turned Shake explained



A Beat explained

A Trill explained

The transient Shake explained

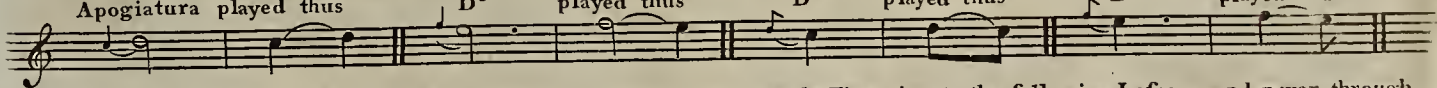


Apoggiatura played thus

D<sup>o</sup> played thus

D<sup>o</sup> played thus

D<sup>o</sup> played thus



### Address to the Scholar

Be particularly careful to observe the Fingering to the following Lessons, and never through carelessness or neglect make use of any other Fingers than are marked over the Notes, never attempt to play any Lesson quicker than you can read it.

As I have marked the Fingering to all the following Lessons I shall not say any thing on that subject in this work especially as I mean hereafter to give the Public a Treatise on that particular branch of the

Science, illustrated with more than a hundred examples.

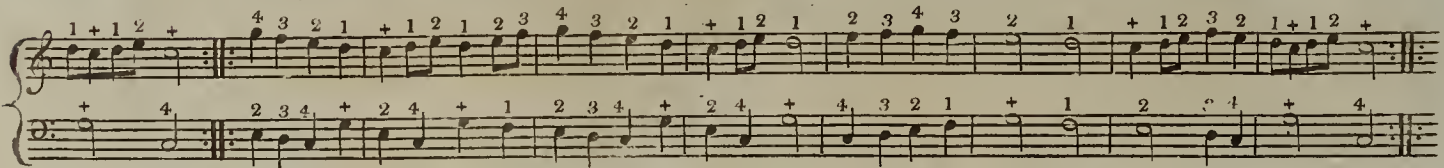
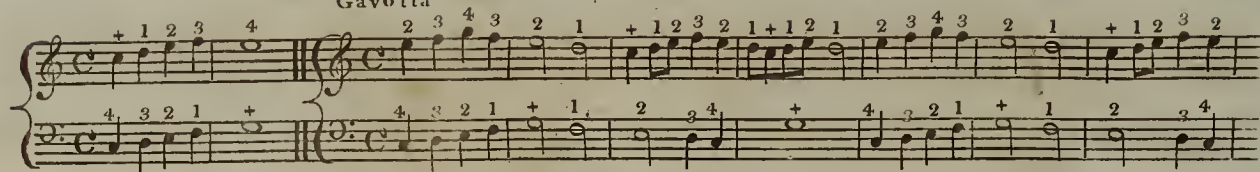


The three following Lessons are to be played without once altering the Position of either hand.

Gavotta

Position  
LESSON  
I

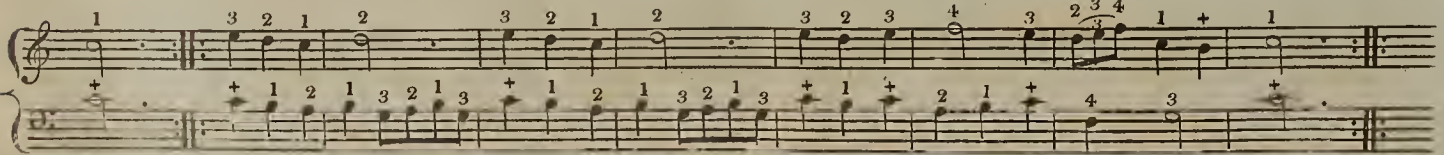
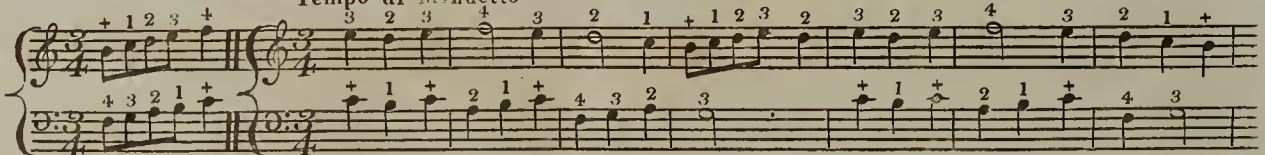
Position



Tempo di Minuetto

Position  
LESSON  
II

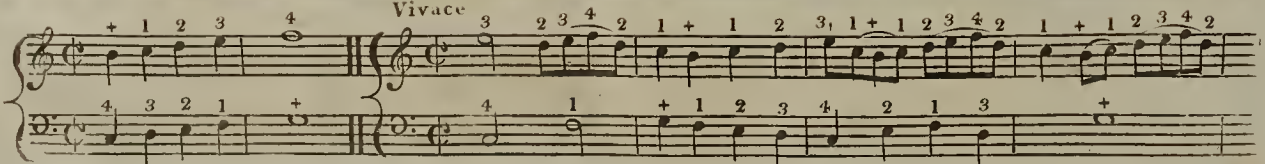
Position



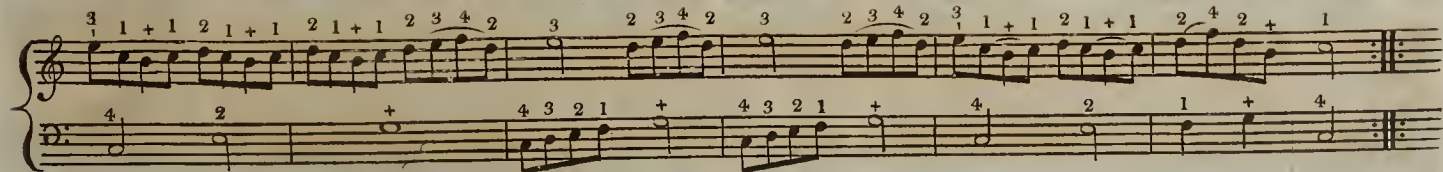
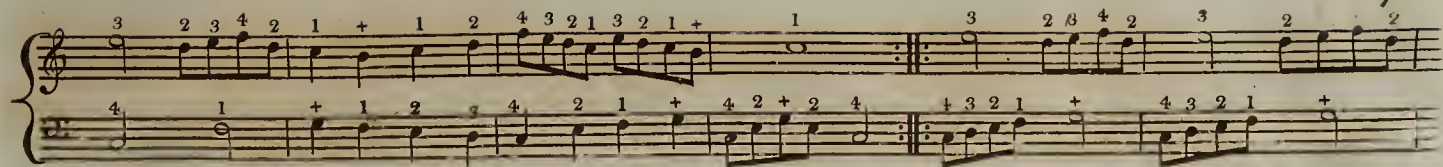
Vivace

Position  
LESSON  
III

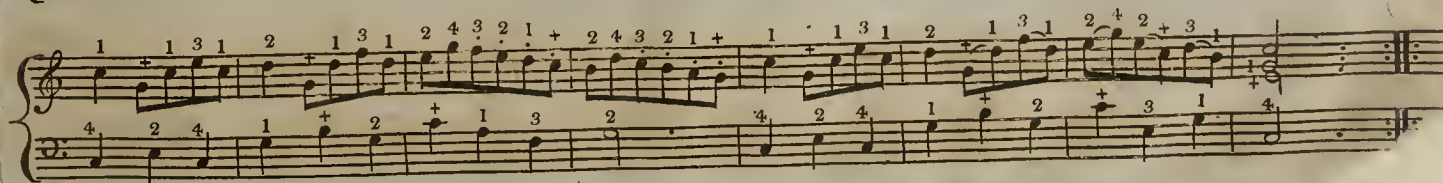
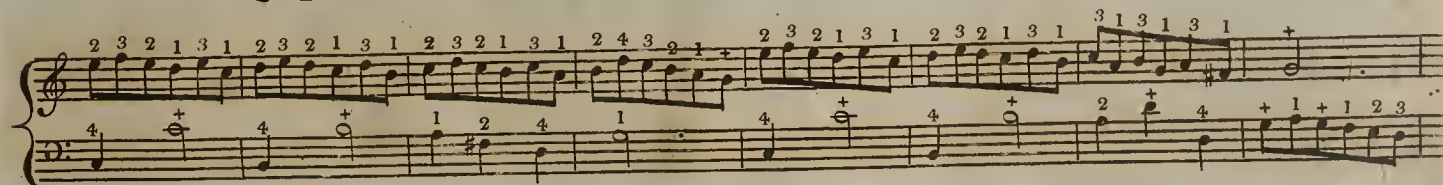
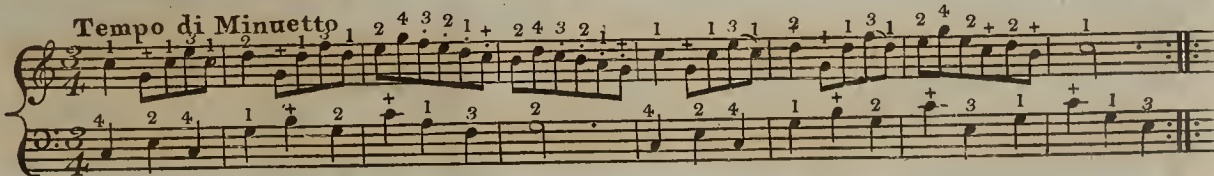
Position



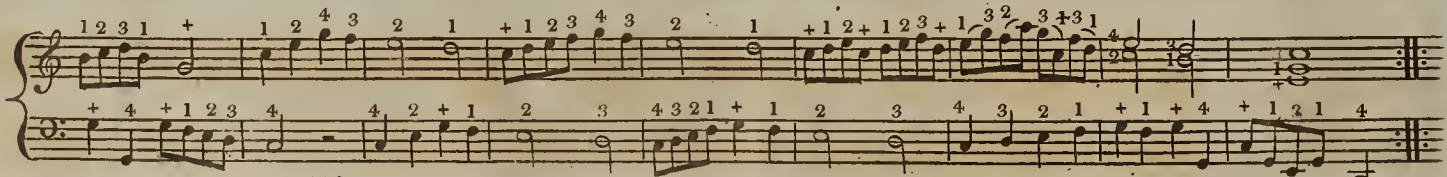
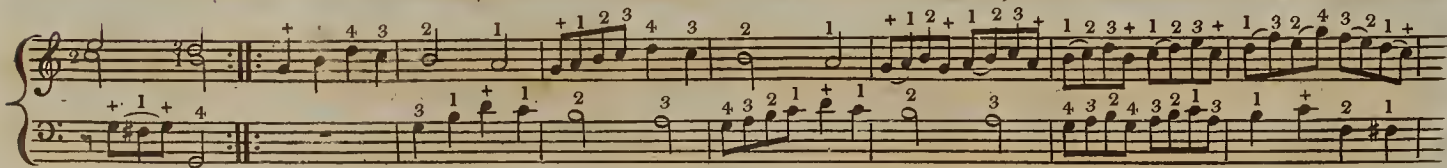
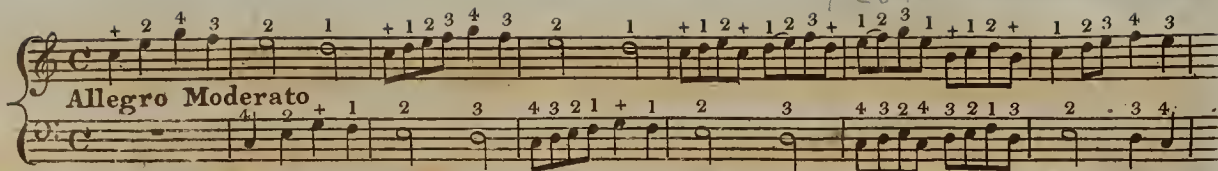




# LESSON IV

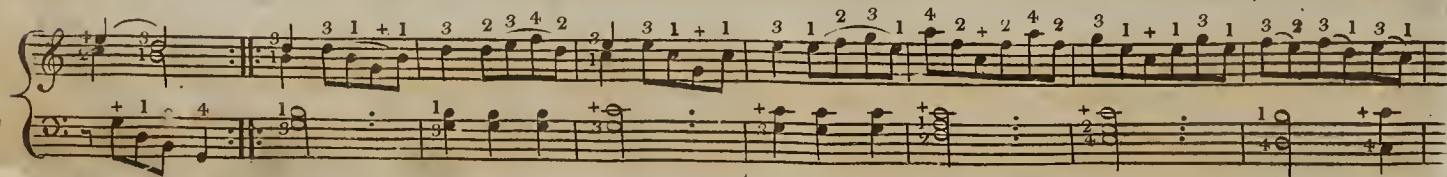
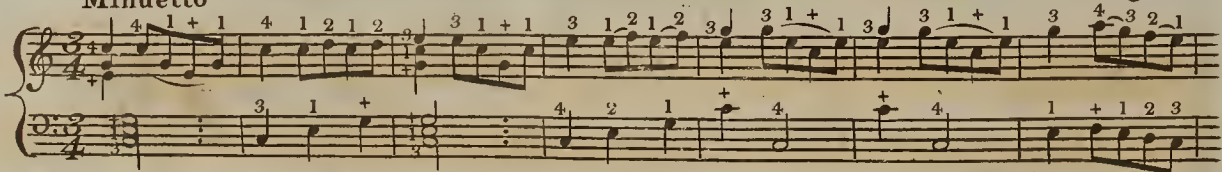


**Allegro Moderato**



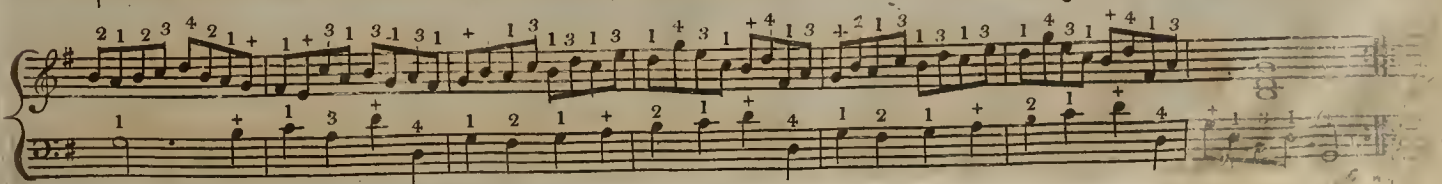
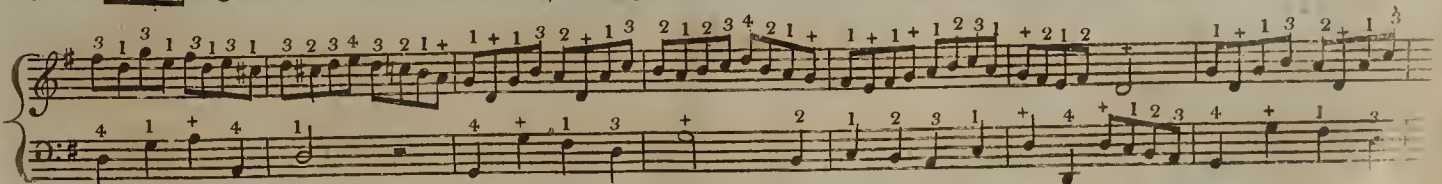
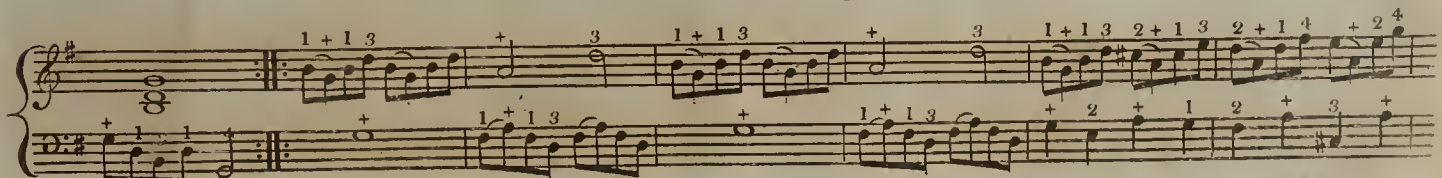
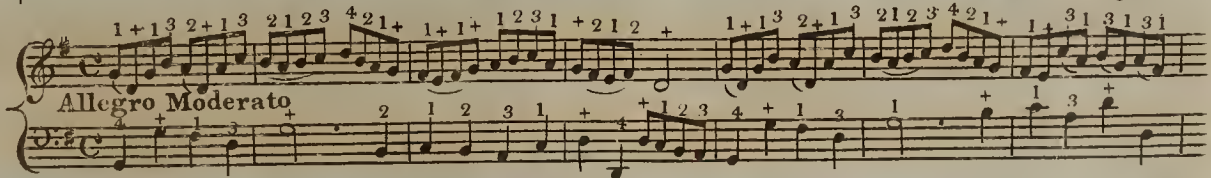
## Minuetto

## VI





LESSON  
VII





Minuetto

2 1 2 3 4 2 1 2 3 4 3 2 1 2 3 1 + 1 2 3 + 4 + 3 + 2 + 4 + 3 + 2 1 3 2 1 + 2 1 4 2 1 +

+ 1 3 + 1 3 + 1 3 + + 9 1 3 + 1 3 + 2 1 +

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations above the treble staff, including "2 1 2 3 4", "2 1 2 3 4", "3 2 1 2 3 1", "+ 1 2", "3 + 4 + 3 +", "2 + 4 + 4 2", "1 4 3", and "7".

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is characterized by a simple, folk-like melody with a repeating pattern of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the bass staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

[illegible]

LESSON  
IX

2 3 2 1 2 3 4 2 1 3 1 3 2 1 + 2 + 1 2 + 2 4 3 2 1 + 3 4 3 2 1 + 1 2 3 1 3 2 1 2 3 2 1 2 3 4 2

4 + 1 + 2 1 + 4 2 1 + 2 + 4 + 1 2 4 + 1 2 4 + 2 3 1 + 1 + 4 + 1 2 3 4 + 1 + 2 1 + 4

Andantino

Andantino

1891. Incl<sup>65</sup> P. F. Op. 37.



First system of musical notation, featuring treble and bass staves. The music includes complex fingerings (e.g., 1 3 1 3, 21+2+12+, 3 4 3 21+, 3 4 3 21+, 1 2 3 4 3) and articulations (e.g., 1 3 2 1 2, 3 4 3, 2 1 + 1, 2 3 2, 3 2 1 2). The key signature is one sharp (F#).

# LESSON X

*Allegro*

Second system of musical notation, featuring treble and bass staves. The music includes complex fingerings (e.g., 2, 1 + 1 2, 3 2 1+, 1 2 3 1+, 2, 1 + 1 2, 3 1 2 + 2 1 + 1) and articulations (e.g., 1 3 2 1 2, 3 2 1, 2 3 4, 1 4 3, 2 1 2 1, 2 3 2 1 2, 3 2 1, 2 3 4, 3 2 1+, 1 3 2 3 4, 3 1 3 1). The key signature is one sharp (F#).

## LESSON

## XI

S: 2 1 2 + 1 2 3 3 2 3 4 3 4 3 2 1 + 1 2 3 1 + 2 1 2 + 1 2 3 2 1 2 3 2 4 + 2 1 + 1

*Allegretto*

D: 2 1 2 + 1 2 3 3 2 3 4 3 4 3 2 1 + 1 2 3 1 + 2 1 2 + 1 2 3 2 1 2 3 2 4 + 2 1 + 1

S: 2 1 2 + 1 2 3 3 2 3 4 3 4 3 2 1 + 1 2 3 1 + 2 1 2 + 1 2 3 2 1 2 3 2 4 + 2 1 + 1

2 3 4 3 2 1 2 3 2 1 4 3 2 1 + 2 1 4 3 2 1 + 2 3 4 3 2 1 2 3 2 1 4 3 2 1 + 1 2 1 :S:

D: 1 + 3 1 + 4 1 + 1 + 2 1 + 3 1 + 1 + 1 + 2 1 + 4

D. C.

S:

Minore

2 3 4 3 2 1 2 3 4 3 2 1 2 1 4 2 1 4 2 1 4 2 1 2 3 2 1 + 2 3 + 4 3 2 1

D: 1 + 3 1 + 4 1 + 4 1 + 3 1 + 4 1 + 1 2 3 4 2 1 + 1 2 3 4 2 + 3 1 +

2 3 4 3 2 1 2 1 4 2 1 4 2 1 4 2 1 2 3 2 1 + 1 + :S:

D: 3 1 + 1 + 1 2 3 4 2 1 +

Da Capo Maggiore

S:

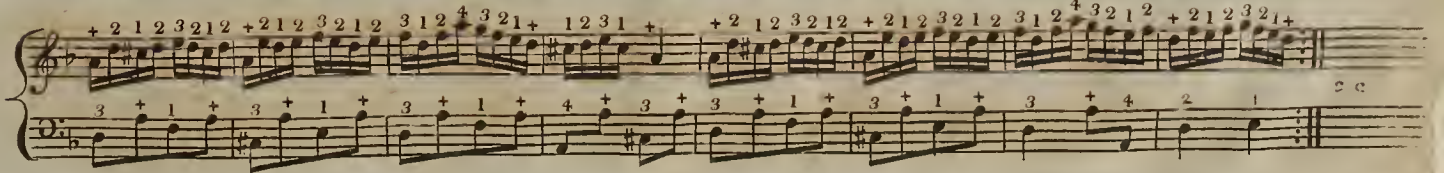
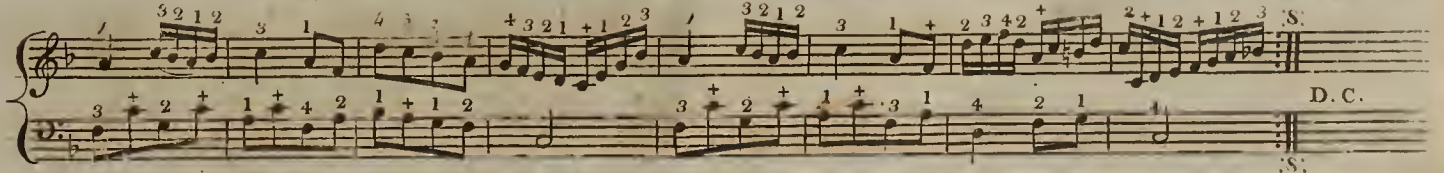
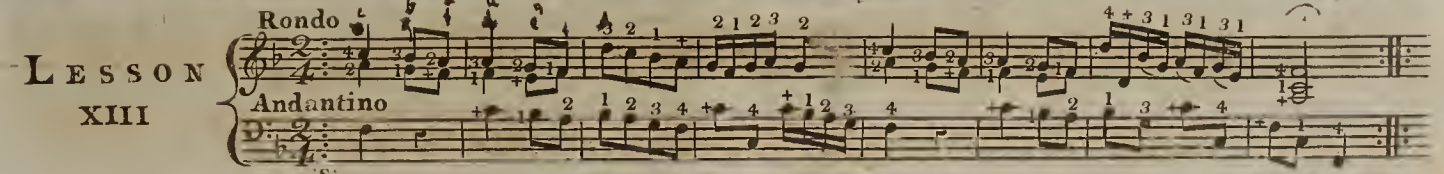
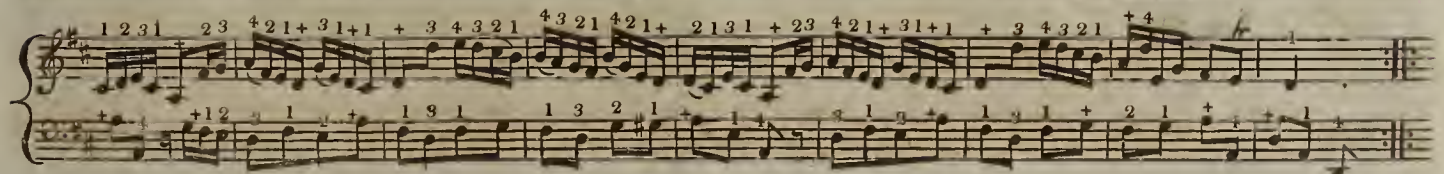
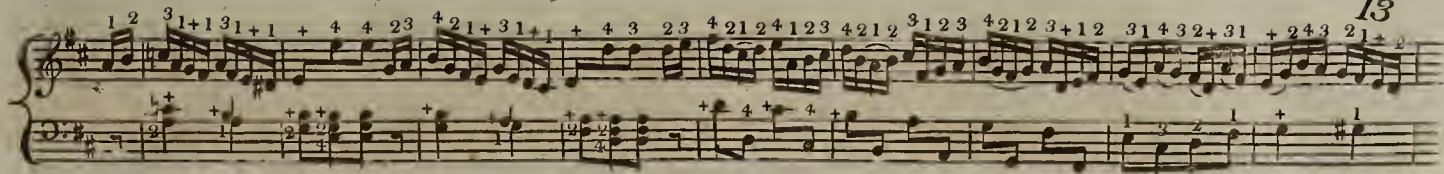
## LESSON

## XII

2 3 4 2 1 + 3 1 + 1 + 4 3 2 1 4 3 2 1 2 1 + 2 1 3 1 2 3 4 2 1 + 3 1 + 1 + 3 4 3 2 1 2 2 + 1 +

*Allegro Moderato*

D: 2 3 4 2 1 + 3 1 + 1 + 4 3 2 1 2 1 + 2 1 3 1 2 3 4 2 1 + 3 1 + 1 + 3 4 3 2 1 2 2 + 1 +





LESSON  
XIV

Rondo: *Allegro*

LESSON  
XV

*Allegretto*



Handwritten musical score for piano, featuring five systems of music. The notation includes treble and bass staves with various rhythmic figures, fingerings, and articulations. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes, often with slurs and ties. The score concludes with a double bar line and repeat dots.

Handwritten musical score for piano, featuring five systems of music. The notation includes treble and bass staves with various rhythmic figures, fingerings, and articulations. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes, often with slurs and ties. The score concludes with a double bar line and repeat dots.

**Allegro con Spirito**

16

LESSON  
XVI

*Allegro con Spirito*

The musical score is written for piano and consists of five systems of staves. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat). The tempo is marked 'Allegro con Spirito'. The score is filled with complex rhythmic patterns, including many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. There are also some 'hr' markings above certain notes. The piece ends with a double bar line and repeat dots.

## XVII

First system of musical notation, measures 1-16. The key signature is two sharps (F# and C#). The time signature is common time (C). The notation includes various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

# LESSON

## XVIII

*Allegretto*

Second system of musical notation, measures 17-32. The key signature remains two sharps (F# and C#). The time signature is common time (C). The notation includes complex rhythmic patterns and fingerings.



18  
LESSON  
XIX

*Rondo Andantino*

*Pomposo*



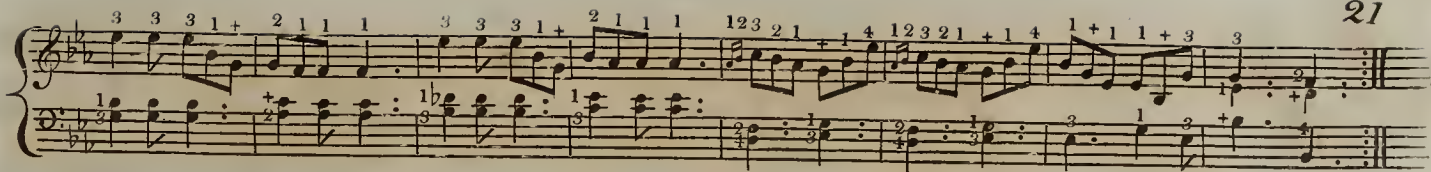
Handwritten musical score for piano, featuring five systems of music. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and fingerings. The score is heavily annotated with numbers (1-4) and plus signs (+) indicating fingerings and articulation. The key signature is B-flat major (two flats). The tempo/mood is marked *pia.* (piano).

The first system begins with the tempo marking *pia.* and includes a repeat sign. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns. The fourth system includes a repeat sign and a double bar line. The fifth system concludes the piece with a final cadence.

LESSON  
XXI

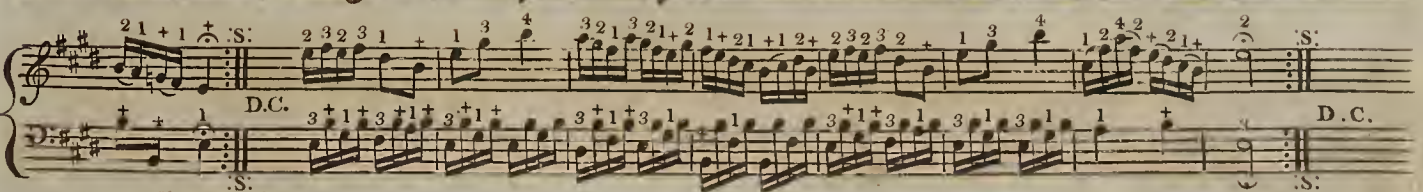
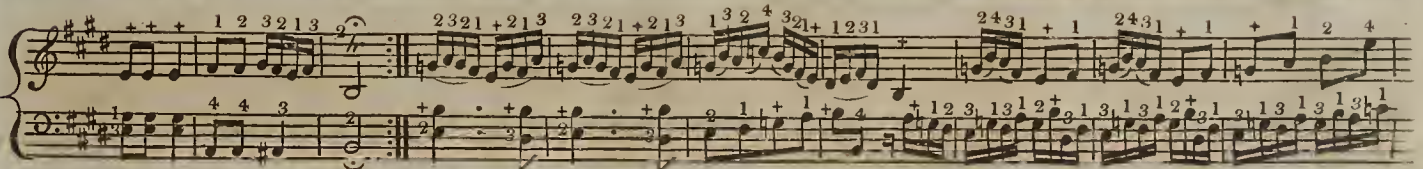
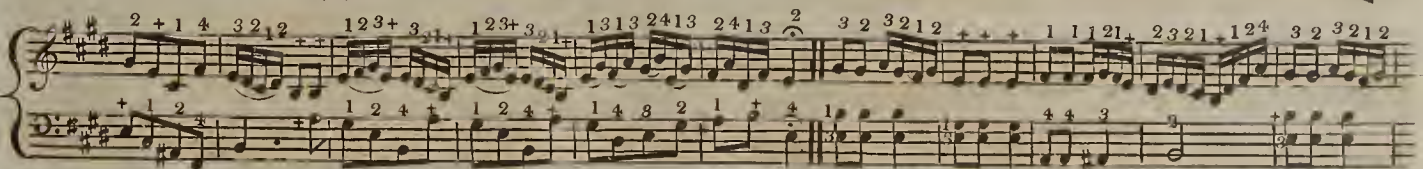
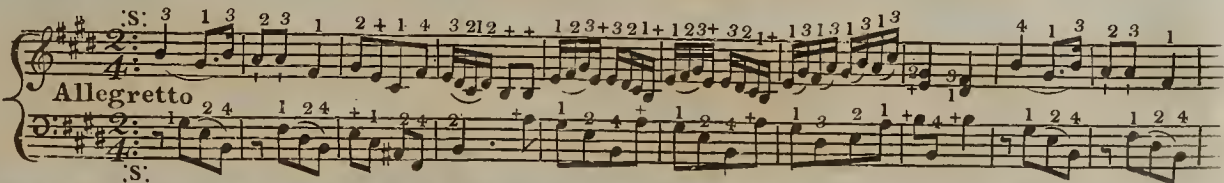
S: Vivace

The musical score is written for piano (P.F.) and violin (V.). It consists of five systems, each with a piano staff and a violin staff. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'S: Vivace'. The score includes various musical notations such as notes, rests, and fingerings. The first system has a tempo marking 'S: Vivace' and a key signature change to one flat. The second system has a key signature change to two flats. The third system has a key signature change to three flats. The fourth system has a key signature change to two flats. The fifth system has a key signature change to one flat. The score is a continuous piece of music with various musical notations, including notes, rests, and fingerings.



LESSON  
XXII

Allegretto





LESSON  
XXIII

This musical score is for Lesson XXIII, consisting of five systems of piano and organ accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The piano part is written in a treble clef, and the organ part is in a bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Articulations like slurs and accents are used throughout. The organ part often features sustained chords and moving bass lines. The piece concludes with a double bar line and repeat dots in the final system.

LESSON  
XXIV

Maestoso

Rondo  
Allegretto

The musical score is written for a single melodic instrument, likely a violin or flute, in a Rondo form. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score is heavily annotated with fingerings (numbers 1-4) and articulations (plus signs '+'). The piece begins with a treble staff and a bass staff, both containing eighth and sixteenth notes. The first system ends with a repeat sign. The second system continues the melody with various fingerings. The third system features a more complex rhythmic pattern with many sixteenth notes. The fourth system has a repeat sign. The fifth system continues the melody with various fingerings. The sixth system ends with a final cadence. The piece is a single melodic line with a bass staff providing a simple harmonic accompaniment.



Handwritten musical score for guitar, consisting of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and fingerings, along with extensive tablature (numbers 1-4) written above and below the notes. The key signature has one sharp (F#).











